CANADIAN MOVING PICTURE DIGEST

Vol. 20, No. 28 TORONTO 2, CANADA November 10th, 1928

MEET THE BOYS!

MR. SAP

WHY is Mr. Sap so sad? Maybe his ushers have **HALITOSIS?** Maybe it's just that he hasn't got the **PRODUCT**—What product? **METRO**-Goldwyn-Mayer of course! Mr. Slick, his opposition, is doing dandy business with **M-G-M.** Gosh, how Mr. Sap wishes he had **"OUR** Dancing Daughters," **"EXCESS** Baggage," **"WHILE** the City Sleeps," **"WHITE** Shadows in the South Seas," and all those M-G-M **HITS!** Will Mr. Sap ever let the M-G-M salesman get away again? **NO! NO!** Mr. Sap says: "Never, never again will I be without M-G-M!" And he **MEANS** it!

MR. SLICK

HAW! haw! haw! Mr. Slick is laughing; he laughs regularly every day. Ain't he got fun! Ain't he got **M-G-M!** Ain't he got **"OUR** Dancing Daughters"—Baby, how the folks love it! And isn't he nourishing the old **BANK ACCOUNT!** with **"EXCESS** Baggage," and **"WHILE** the City Sleeps," "Mysterious Lady," "Cossacks," "Telling the World," "Four Walls," etc. And now comes **"WHITE** Shadows in the South Seas." Mr. Slick is sitting **PRETTY!** The M-G-M parade of hits have just begun! Wait! Watch! M-G-M **SOUND** Studios full blast East and West! M-G-M **NEWS** sensational with Zeppelin scoops! M-G-M Hal Roach **SHORTS** and Metro **MOVIETONE** Acts the best on the Market! You're not *lucky* Mr. Slick—you're just **SMART!**

IT'S A PLEASURE!

Member of Motion Picture Producers and Distributors of America, Inc.

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2

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RAY LEWIS
Editor and Managing Director

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"Let Him Roar"

RAY LEWIS

YOU have heard of the "Milky Way," which stars the heavens, with stars as plentiful as the pebbles along the shores of the sea.

Metro-Goldwyn-Mayer heralds the fact that it has "More Stars Than There Are In The Heavens."

Taking this statement at its poetical value, we find no reason to question it, but wish to add a literal significance, or interpretation to this starry phraseology.

Metro-Goldwyn-Mayer has an array of stars which certainly stars the Heaven of our Industry; and occupies thereby a position of starry supremacy.

During the development of Motion Pictures, the Starry Day and Starry Night of Stars have waxed long and bright, have dimmed and shortened according to the perspective of our Wise Showmen, but through the various transitory states, the Metro-Goldwyn-Mayer policy has been to keep the stars ashining and to discover more stars, planets, comets, for the Metro-Goldwyn-Mayer heaven.

Almost alone in this policy, we muse, is it the wiser course? Time has made the Metro-Goldwyn-Mayer programme a formidable one among the programmes of our Industry, a programme which the theatre-owners can depend on for big pictures and big names!

In this era of less and less big pictures, less and less big names, is the Metro-Goldwyn-Mayer's starry programme, one which will pay dividends?

If the theatre-owners and Showmen of our Industry will take a cursory survey of Past Performances, they will find that "Showmanship" has progressed, remained an interest in life through its human, or personal elements.

In this machine-made age, with the Silent Film becoming a "Robot," the only force which will save Motion Pictures from becoming dehumanized will be the policy of "More Stars Than There Are In The Heavens," the policy of making stars, and creating, stimulating, retaining a fellowship, a kinship between these stars and the public.

This company appears to be possessed of an ability to step ahead with the various movements of our time, and yet to retain those tried elements of success which our Industry has developed within itself.

Stars and Trademarks made the Industry of Motion Pictures a public, and investment success.

When these factors became over-valued, the Industry took a "flop" and let go of these assets without trying to stabilize them, believing that the new discovery, "the play's the thing," was the answer to the over-valuation of names!

I have observed that the Policy Board of the Metro-Goldwyn-Mayer has taken kindly to the play idea being a necessary "It" towards successful picture production, but this Board has also retained the stars which are box-office, and has added new stars to its list. Metro-Goldwyn-Mayer has followed the same procedure with its directors.

The standard and standing of "Leo, the Lion," is endorsed by most theatre-owners today, who do business sufficiently with "Leo," to say, "Let Him Roar."

Ray Lewis

Ray Presents

THE PEOPLE of the United States elected, by an overwhelming majority, to quote a stock phrase, Herbert Hoover as President. We congratulate the President of the United States for the confidence which the people of the United States placed in him. We extend our good wishes and hope that President Hoover and the people of the United States may not only retain the confidence which they have had in each other, but that this confidence may have the inspiration to increase.

If I had been a voter, my vote would have been registered for "Al" Smith, because I'm strong for "Personality and Democracy." Ex-Governor "Al" Smith states that after twenty-five years of political service to his country he retires.

WITH him goes, into retirement, a true son of a Democratic America, which tried and tested proves itself to be 80% Republican. Prosperity as typified by the Tape of the Market, with "The Capeodores of Wall St.," throwing the bull, aided by messages from Washington it has been said, this Prosperity wave was an important factor in making the U. S. register itself, so strongly, as Republican.

Nor was this alone a formidable factor. The fear of a Catholic rule, with the old Inquisition superstitions of Mediaeval age, still lurking subconsciously, if not consciously in the mind of Protestants; helped to defeat "Al" Smith, because through an accident of birth he was born Catholic and not Protestant. Being thus born appears to be a Presidential handicap, even in an United States which heralds "No religious prejudices," and whose best citizens seek for the extermination of the "White Shee Brigade."

I CONGRATULATE you, "Al" Smith for what you have made of yourself, for the honour accorded you in your nomination, for your courage in entering a race, with handicaps such as few Presidential nominees have ever had since the days of Jackson.

Perhaps you have learned that "Democracy" is still only an Ideal; that the so-called World of Liberals, Progressives, Democrats still believe in the Traditions of Birth and Caste, that they respect those who are "born with a silver spoon in their mouth," and although they are willing to pat the kid on the back that has to take his medicine from the bottle, no "silver spoons" having been created for his use, they have a tendency to play with the "silver spoon babe."

THE PEOPLE of the United States voted for Herbert Hoover — Noblesse Oblige!

WORLD WIDE PICTURES is blossoming out Internationally. Two recent developments are worthy of notice. The acquisition of British and Dominion Films and the UFA connection.

British Finance invading Holly wood for production is progressive on the part of British production and something to think about for Hollywood.

THE BRITISH INVASION has Marshall Neilan for its director, a showmanship selection backed up by past performances Class A.

The UFA is the invasion of Germany. "Jaydee's" idea of making every man, every country work for and with World Wide Pictures.

It is the First National Microbe, or idea, that multiplied itself so rapidly that its aggregate cells developed a Real Trademark, a Live Force in the Picture Industry!

Keep your eye on "Jaydee," he has a head that is crammed full of workable ideas; and whenever one gets loose, it generally works, develops to an adult stage, takes unto itself a helpmeet and is able to not only raise Abel, but raise a profitable Cain with such Showmanship which likes to wallow in ruts and grooves.

IF I WERE a Wise Showman in our Industry, I would turn a listening ear to the World Wide Pictures idea. London is a World Market, the "Open Sesame" to the European Continent. The capitol of the British Empire, if you care to use your field glasses for obervatory purposes.

There is only a spoken borderline between Canada and the United States; and since they are flying over oceans in this age which is ridding itself of the inconvenience of Time and Space, a large body of salt water can no longer prove a division between Nations!

"CARRY ON SERGEANT" opens at the Regent, Toronto, Monday, Nov. 12th. The Press has proclaimed it as a good picture, though not "the great Canadian picture."

I hope it is good enough to encourage Canadian production. I regret that it is a War film. I should have been proud to herald the news that Canada has produced a great picture, or a good picture, minus the War as a background for action scenes! Some day we will do it

"DEMPSEY" is quoted as saying, "The Public Want Real Fights, Not Acted Fights." The former World's Ex-Champion Heavyweight proved a "flop" as an actor, even though an impressario like David Belasco, tried to present him to the public.

"You can never tell," is the invisible factor in the World of Presentation. Belasco, Showman of innumerable successes, who perhaps has never picked a "loser" in the Stage of Players, picks a loser this time. "You never can tell." Dempsey may make a "comeback," with Tunney out of the ring, Dempsey may rid himself of the "Losing Hoodoo" and wallop himself into favour again as the World's Heavyweight Champion.

THE WORLD of Sportsmanship would like this "slugger" to spill blood like in "ye good olde days." "You never can tell." I've got a bet ready to place on Dempsey when he steps into the ring.

W. E. N. SINCLAIR, Liberal Leader in the Legislature, has declared himself for the abolition of the Amusment Tax in Ontario. Mr. Sinclair has stated:

"It is proper for the purposes of revenue to tax the income and product of the people, but not its amusements," he said in an interview here. "The tax in question was a war measure when amusement was rather to be discouraged, but in times of peace amusements should go untaxed. The tax as applied to our picture houses and theatres is paid by the patrons.

"It is a tax upon our people for additional provincial revenue. It has been said by the Premier that the tax is necessary to pay for censorship and other Government expenses, but the theatres pay a tax separate from the amusement tax for this purpose. The amusement tax is a levy on the theatre-goers. It was imposed for war revenue. Its abolition is due."

Now that our Government is aware of the determination on the part of the public; and theatre-owners, to endeavor to do away with what has been designated by the people as an "Obnoxious Tax," we have an announcement stating that pictures are to be labelled for adults only, and another label covering pictures which are suitable for children also.

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"Variety" Grows Chivalrous

PULLS "SOB-STUFF" ABOUT "GAL WEARING SKIRTS," BUT ADMINISTERS THE POISON PEN.

"VARIETY" states that "the girl friend in Canada has again started. As she's safe enough with her skirts on, the gal might make it rougher and tougher, knowing there will be no comeback. But girlie should be slipped the info that no longer is the old Albee press department working in the old way." ("Variety," issue Nov. 7th.)

Thanks, "Variety," for your admission of the gender, now that it appears we have the sex question cleared up; let's do a little talking together.

You can tell the world, or that part of the limited world which reads "Variety" that "the gal might make it rougher and tougher knowing there will be no comeback." Some of the world may believe your "bunk," others may believe that "Variety" has developed a chivalrous complex, but being somewhat of an observer and free from the affliction designated as "loss of memory," I am as suspicious of your chivalry as the Greeks were of the Trojan horse.

You appeared to have no chivalrous complex when you turned on your best friend, E. F. Albee, the man who befriended, supported and financed you in the days when it looked as if "Variety" might do a "fade-out."

Aside from the friendship angle, you have no compunction in attacking a Showman whose history you know. A Showman who, from the "sawdust," has built up a name which commands respect, not only in our small field of operation, but in the World of Men.

The fact that this Showman is approaching The Sabbath of his life, that he is seventy-two years of age, that next year he celebrates his golden wedding, fifty years of wedded happiness, something for the world of Showmanship to talk about, something for you to headline, "Sime," you who have made a special feature of Divorces and Scandals in our Show World, these facts have not, and do not deter you from attacking Mr. Albee whenever there is an opportunity to slip in a line, or two, which will belittle his life's work, his present activities and humble that dear good man, so that he questions, "Is this Man's reward for a life of effort?"

Being insensible to a conscience in such matters, are you trying to sell me, and your readers the idea that you are refraining from "hitting back" because "the gal wears skirts?"

"Be yourself, Sime," as your friends would say. Were you conscious of a sense of chivalry when you tracked Kate Pullman to a hospital, and blazoned throughout our Show World, to the public that she was the mother of an Eugenic Baby, without having made the apparently necessary legal contract? The lowest kind of a journal would have given up the advantage of such a headline, because this girl was in a hospital, she was lying on her back, at the greatest disadvantage any woman could be placed in; and you came along, "Sime," and hit her, hit her so hard that she may get over it, but you, "Sime," will never live down the shame of that headline!

Were you chivalrous when you headlined at the time of the sale of The Digest, to the Exhibitors Review Publishing Corp. that it had been purchased by Trust Interests; and when you were shown every evidence that the story was untrue, were you sensitive about carrying on with the publication of this story because "the gal had skirts," or did you say, "True, or untrue it makes a good story, so we'll publish?"

I'm not after your scalp, not malicious, nor unfriendly, I'm just giving you what you're giving Mr. Albee; and it seems a pity that the "gal with skirts," has to "land" on you, because the greatest percentage of our Trade Press is only interested in making money; and most of our Showmen have not yet developed a sense of chivalry towards each other that would stop your attacks on Mr. E. F. Albee, attacks which are unfounded, and unnecessary. Personal attacks which contain no news value and are not Show Business.

You say, "now there is no one but Albee, himself and alone, who will buy the issues by the hundreds for single page distribution."

"Albee, himself, alone." Good, "Sime," since you admit there is no material advantage in my defense of Mr. Albee, let me slip you this "info" in return for the "info" you are handing out to me, as long as you attack Mr. Albee, now that he is "himself," "alone," so long will I come to his defense, with such service as I am able to give him. So long will I attack you; and the only way that you can stop "The girl friend in Canada" is by letting up on Mr. Albee.

I hereby make a public statement, with nothing to gain, by your own admission, that if you get rid of your "Albee complex," "the girl friend from Canada" will permit you to pursue "the even tenor of your way," which means you can get all the "nuts" in England, or Paris, to write

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"VARIETY" GROWS CHIVALROUS

(Continued from Page 5)

for "Variety" and I will not take a "crack" at them.

The English lightweights can talk of the wonderful service they performed by putting through the "Film Quota Bill," by suggesting the deportation of American players, slandering H.R.H. The Prince of Wales.

The Paris correspondents can rave about "Mules of Intelligence," "the coop of the mud-pies," "soused Americans swarming around Paris bars;" and I will skip these paragraphs like the rest of your intelligent readers without a protest. I will even forget to talk back when you take a whack at Mr. Will Hays' control of the M.P.T.O.A., all this I promise, if you let up on Mr. E. F. Albee, because I know that he financed you; and that your "subsidized press hot-air" migh be cut ever so thin, it might be the daintiest kind of delicatessen, but in the famous words of Howard Dietz of Metro-Goldwyn-Mayer, "It's Still Bologney."

What's the matter with your memory, "Sime," you're too young for amnesia? You just issued a special for Warner's, how much did they pay you; and how many copies did they take? and how about the "In Memoriam" number to the late Marcus Loew, was it a tribute to a Showman, or a business proposition with special letters sent out to help you rake in?

And all the other specials you ran, who cooperated and what was the connection between these and the "Hollywood Exposure" series, which ceased to be a series, or serious?

Is it a Love of Service, the Love of Allah, or the Love of Gelt which is subsidizing "Variety?"

I've got my skirts off now; keep cool "Sime" don't get sexy at this admission; and I'm wearing trousers; and when a woman wants to "wear the pants, the general male reaction is "Treat her rough."

I'm asking for it, "Sime," regardless of the fact that you tried to glance off your blow by saying, "the girl friend may be okay after all even if she does believe in a subsidized trade press."

If The Digest is subsidized, find out for me, "Sime," I'll pay you for your service, who is getting the money?, and between you and me, "Sime," not for publication, did you ever get $10,000, more or less, for your service?

Think hard, "Sime," and if your memory is good, you'll remember to forget that kind of an angle in your talk, because as Marcus Garvey would say "chickens come home to roost," and because there happens to be a "nigger in nearly every press woodpile," someone is going to wring the neck of some chicken on the roost.

Get me, "Sime?" If you're in doubt, that is if you cannot interpret my low-brow expressions, I'll try a better vocabulary for the answer.

Meanwhile, summing up all this conversation, the main idea is "let up" on Mr. E. F. Albee. He is a Showman and a gentleman, he is a credit to our Industry and an inspiration to the younger generation which at the age of forty desires to retire from the business of life.

Mr. Albee is seventy-two, plentifully supplied with the world's goods, still at his desk. He is an inspiration. I hope that I am at my desk at seventy-two; and as mentally alert, as full of confidence, possessed of a desire to achieve as is Mr. E. F. Albee.

We cannot all have the brains to accomplish what he has accomplished, but we can develop the spirit which recognizes merit, achievement, which respects service and age! You're not too old for the development of such brain-stuff. If eventually, why not now? This is the advice of "The Girl Friend From Canada"; and believe me, I am not being "Foxy" when I say, "Mother Knows Best."

RAY LEWIS.

J. A. Craven Buys Queen's Theatre, Dundas

J. A. Craven has purchased the Queen's Theatre Building, Dundas, Ont., including Thompson's shoe repair shop, which gives him a frontage of 30 feet on King Street and a depth of 170 feet.

Guest & Billington, proprietors of the Queen's Theatre, will erect a new theatre on the adjoining lot, where the Billington house stands. The seating capacity will be 700; and the building will contain all the new attractive features in modern playhouses.

D. L. Fisher Visits Fort William

To Form Subsidiary Company Of Garrick Theatre Interests.

D. L. Fisher, of Winnipeg, has a visitor at Fort William, his purpose being to erect, or acquire a new theatre there, forming a subsidiary company to the Garrick Theatre interests of Winnipeg.

Some talk has been going the rounds which connects up the Board of Trade with the venture.

J. CHANCELLOR BOYLEN CHAIRMAN CENSOR BOARD

J. Chancellor Boylen has been appointed chairman of the Ontario Censor Board.

Capt. Boylen practically officiated in this capacity since 1926, since the death of the former chairman of the Board, A. S. Hamilton.

Edward J. Byrne, of Barrie, is appointed a member of the Board, filling the vacancy of the Board, fill- in July of James M. O'Brien.

TORONTO THEATRES

UPTOWN — Manager Nelson Shea — "Mother Knows Best," with Madge Bellamy, Barry Norton and Marie Dresser — Fox — Class B plus. If father William Fox had asked "Mother" not to say what she knew was best, the picture, because of its Hokum Plus would have run away with a Class A. Here is an instance where the "talking" is a decided detriment. The picture builds up to a tense and crucial moment. The daughter, managed by mother into becoming a successful star, robbed by mother of her chance of love, because marriage was likely to interfere with her career, has a breakdown as a result. The sympathy is with the daughter, and the mother also, who compels admiration for the strength of her character; and her fight against obstacles to make "Sally Quail," her daughter, a success. A physician walks slowly from the daughter's room; and then, when the audience is hysterical, emotionally wrought up, the mother "barks" out something which sounds like the "yelp" of a stepped-on puppy. Of course the audience laughed and they continued to laugh when they should have been crying, and the voices continued to preach, delay the tenseness of the action, to lisp and bark; and altogether register the fact that the "talking" accessories are still too crude, too uncertain to risk a good picture. Louise Dresser as the "mother" did most excellent work; and the fact that her voice "barked" is no fault of Louise Dresser's voice, but the process through which her voice was reproduced. The real synchronized enjoyment was in the music and the songs, while the introduction of the specialty numbers by "Sally Quail" (Madge Bellamy) were a decided feature. The story of "Mother Knows Best" follows the career of a child in whom a mother discovers the potentialities of histrionic ability; and this Mother removes every obstacle towards the fulfillment of her daughter's success. When love comes the way of the daughter, who has a maternal complex, "Mother Knows Best" apparently, for she separates the lovers and they are not again united until sometime after the Armistice, when the missing boy turns up, minus a leg, but otherwise as handsome as he formerly was. By the way, this boy Barry Norton, who is the lover, and the story composer of "Sally of My Dreams," is about the best-looking boy I have seen on the screen; and in addition to an unspoiled screen presence, he has a charm of manner, which is box-office, and he does good work. The story is adapted from Edna Ferber's story and is directed by J. G. Blystone, who knows his sob-stuff-hokum, and has applied it thick. The war incidents were free from blood-shed and furnished some interesting groupings, action, in addition to a comedy relief. "Mother Knows Best" without "Mother" talking audibly, should create plenty of box-office talk. It is the opening synchronized picture at the Uptown, Toronto, and is getting the business!

LOEW'S — Manager Jules Bernstein — "Show Folks," with William Haines and Marion Davies — Metro-Goldwyn-Mayer — Class A. "Show Folks" is one of the best all-round comedies I have seen for some time; and because of the human qualities, the spontaneity of its action, the novelty of its presentation it is enjoyable from start to finish. Marion Davies is certainly climbing ahead, and winning admirers with each succeeding picture, for Marion Davies has been taught, by herself, or her press agent, or producers that being "upstage" and "high brow" may be "Arty" but it does not help the exhibitors' box-office, nor does it make a star present entertainment, nor retain her popularity. Marion Davies as an "ambitious gal" from Hollywood fame, "takes it on the chin," which means everything in comedy, from being soused with a syphon bottle, to receiving a custard, or cream pie full face, "Peggy Pepper" is "the gal" that Colonel Pepper, her father, brings from the South to Hollywood; and Peggy gets her chance through Billy Boone, who is doing the slap-stick stuff successfully. Of course "Peggy" is disappointed that she is not selected for the balcony scene in "Romeo and Juliet" instead of riding the back of a startled pig; and doing all the Charlie Chaplin slap-stick comedy which made Charlie such a hit, until he got the "Hamlet Bee." "Peggy," however, gets taken over by an "Arty" company; and with the aid of a "Count" crashes into society, but "flops" at the box-office. The course of true love this time runs smooth, "Peggy" is saved at the eleventh hour from a marriage with the "Count"; and with Billy Boone, the "one and only true love," helping her to "clown" her way to box-office success, "Peggy" again promises to be the big star of Film Broadway. The audience appear to see the inside track of this Hollywood stuff; and enjoyed the picture as much as we initiates. The flashes which introduced Charlie Chaplin, Douglas Fairbanks, King Vidor, and the other Hollywood stars, were cleverly handled and gave the picture a real news value, plus an air of reality. Marion Davies as "Peggy" showed herself to be an artist of unlimited possibilities, and a capacity for hard work which should make the Ritzy stars "turn green with envy."

"REVENGE" with Dolores Del Rio — United Artists — Class B plus, appeared at the Uptown Theatre, week of October 27th. Here we have in this picture the elements of Romance, or Love Interest which made "Ramona" possess such popular appeal. Dolores as "Rascha," the "bear tamer," has an opportunity to "show her stuff,' scenes of intense emotionai outbreaks, and scenes of langorous, sensuous grace. A gypsy environment, colourful and full of action. A mountain bandit for a lover, who tames this "bear tamer" through love, by first humiliating her, but who never breaks her spirit. This is good for the feminine appeal, which is never militant, no matter how otherwise militant, when Love is the wooer for submission. It is a "fat" part for Dolores and she fulfills its requirements, she carries the bulk of the work; and carries through the interest in spirited and melodramatic fashion. James Marcus as "Costa," the bandit, was good. The sets were most attractive.

PANTAGES — "Take Me Home," with Bebe Daniels — Paramount. Reviewed next issue.

TIVOLI—"Four Sons," Movietone-Fox — Class A Reviewed next issue.

SHEA'S HIPPODROME — "Win That Girl," with Sue Carol. Reviewed next issue.

Capitol, Vancouver, Presents First Sound Pictures

Synchronized film programs have made their start at the Capitol Theatre, Vancouver, B.C., the first feature being "Street Angel." The house was wired under the direction of J. R. Muir of Vancouver, district manager for Famous Players Canadian Corp. The Vancouver Capitol is the first house in Western Canada to have sound pictures and the third in the whole Dominion to have them.

Ray Presents

(Continued from Page 4)

THERE is to be no enactment which will govern the attendance of children to pictures labelled for adults only, the measure being proposed to be a guide only, but nevertheless it appears that the Industry and Art of Motion Pictures gives certain people something to think about; and that whenever the public, or theatre-owners are inclined to offer a suggestion for relief from taxation, or biased censorship, the suggestion of introducing other restrictions appears to be resorted to, perhaps so that the public and the theatre-owners may have their attention diverted from the real issue, the abolition of the Amusement Tax.

If this Industry and Art of Motion Pictures has its place in the Industries, the Trade and Commerce, the Amusement Field of Canada, or any other country, then it has the right to be given the same consideration and co-operation from our Government which is accorded to other Enterprises.

IT might be a good idea to label some of the Mines which the public are investing in with labels, one label for "Tenderfoots," a label for Mines which have a "gambling chance," suggesting that speculators invest here, and those which "Tenderfoots" and Speculators may take a chance on together.

Alexander S. Aronson, after five years in Europe as General European representative for Metro-Goldwyn-Mayer, is now associated with J. D. Williams, and will take charge of World Wide's foreign business.

Presidential Election Returns In Canadian Theatres

The interest taken in Canada in the United States Presidential Elections was indicated by the giving of election returns at B. F. Keith's Theatre, Ottawa, on the evening of November 6, throughout the performance. J. M. Franklin, manager, arranged for a special telegraphic service.

$1,000 For Word Describing Sound Success

Talking pictures made such a hit at the Metropolitan Theatre, Winnipeg, Manitoba, that Manager Walter F. Davis made the suggestion in newspaper advertising that if the Metropolitan were filled the people could go across to another theatre, the Capitol, which is under the direction of L. C. Straw.

Manager Davis boosted the rival theatre in this manner during the week of October 29, when his sound feature was "Street Angel." Incidentally, he mentioned "The Cameraman," starring Buster Keaton, which was the attraction in the Capitol Theatre. Mr. Davis has also offered $1,000 for a new adjective to describe the success of sound pictures.

Hard Luck For Circus Good Luck For Bolinsky

J. A. Bolinsky, manager of the Capitol Theatre, Paris, Ontario, had a great bit of luck when a circus, playing a one-day stand there, could not put on its night performance because of the failure of the circus lighting system. The whole countryside had been plastered with circus bills and the ruralites flocked into Paris for the occasion. When they could not see the circus, they turned to the Capitol Theatre and packed it to the roof twice.

ROLL TICKET SPECIAL

We have just completed arrangements, whereby, by contracting for a large quantity of special printed roll tickets on one order, we can offer any exhibitor in Canada a very attractive price on tickets carrying the name of his Theatre thereon.

Due to lack of space, we cannot print the schedule here but if you will drop us a line we will mail you a folder giving the special low price on quantities ranging from twelve rolls up to five hundred rolls or over.

These tickets will be the usual 2,000 to a roll, consecutively numbered, choice of ten colors, any price admission you want, with your Theatre name on the back. This offer is only good until Nov. 15th, after which time orders for special tickets will be filled at the usual prices. Therefore, let us hear from you at once. Do it now!

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Son of Tolstoy Taking Canadian Scenes

A party representing the National History museum of New York City and the Famous Players Lasky Corporation, have gone north from Winnipeg via Reindeer Lake to the Barren Lands, about five hundred miles north of that lake, for the purpose of taking pictures, particularly of resident Indians and the wild life of the district.

It is their intention to catch the immense caribou herds on their southern immigration and to stage a caribou hunt with Indians equipped with bows and arrows.

The party is in charge of Ilia Tolstoy, a grandson of the late Count Tolstoy, who was recently in the district. He spent some time with Del Simons of the D. E. Simons Co., former district manager for Revillion Freres, and arranged with Mr. Simons to look after all matters in connection with the equipment and transportation of the party. Mr. Simons is now in The Pas, Man., completing these arrangements. A number of well known trappers and prospectors, who are familiar with the north country, have been engaged and these will accompany the party throughout the whole journey. Mr. Simons will later go north by airplane and make final preparations for the big scenes which are to be taken by the camera men.

Casino, Ottawa Renamed Capital

The Casino Theatre, Ottawa, Ontario, has taken on a brand new lease of life, having re-opened the proprietorship of S. J. Ladas and J. T. Moxley with a distinctly new policy and a new name, the Capital. The Casino was formerly noted for "tabloid burlesque" but the announcement regarding the new regime started off with the following:

"This is not a girl show — it is a family show, with selected moving pictures."

Mr. Moxley was formerly the manager of the Regent and Russell Theatres, Ottawa, while Mr. Ladas operated an Ottawa theatre under the "Capital" name some time ago. Mr. Ladas also has many other local business interests.

CHINESE FEMALE ROLES PLAYED BY MALES

The Chinese Films are being produced with boys and men playing the necessary female roles.

Charge Against Exhibitor Suspended Till Law Test

Thirty Exhibitors Montreal Request Hearing Re-Children's Admittance Charge.

A resolution to have the charges against 30 exhibitors of Montreal for alleged offenses under the defunct anti-juvenile law suspended until the test case has been disposed of was made before Mr. Justice Coderre in the Superior Court, Montreal, by solicitors of the 30 moving picture men.

The new Quebec law prohibiting the admission of all children to moving picture theatres became inoperative when Jules Duhamel of the St. Denis Theatre, Montreal, secured a writ of prohibition, thus rendering the law inoperative, when he was about to be tried for an infraction. It is expected that the appeal from this writ will finally go to the Privy Council in London.

Imperial Returns To Pictures and Vaudeville

A more or less startling development at Montreal, Quebec, has been the action of Manager H. W. Conover in forsaking a policy of two-a-day vaudeville exclusively at the Imperial Theatre and returning to a continuous combination program.

When the Province of Quebec adopted the law prohibiting children from attending a theatre where moving pictures were shown, Manager Conover dropped films and adopted an all-vaudeville bill, all seats being reserved. This was a real bid for family patronage and it was successful until the constitutionality of the new law was questioned, the statute becoming inoperative. The Imperial has now returned to pictures.

For the resumed policy, the attraction was "Show Girl," starring Alice White. Shows are now continuous and no seats are reserved, prices being of the popular type once more.

Jack Arthur's Fragments From France Good

Jack Arthur, of the Famous Players, presented a prologue, "Fragments from France," as an introduction to "Mother Knows Best," at the Uptown; and so entertaining was this prologue that we cannot refrain from mentioning the good work.

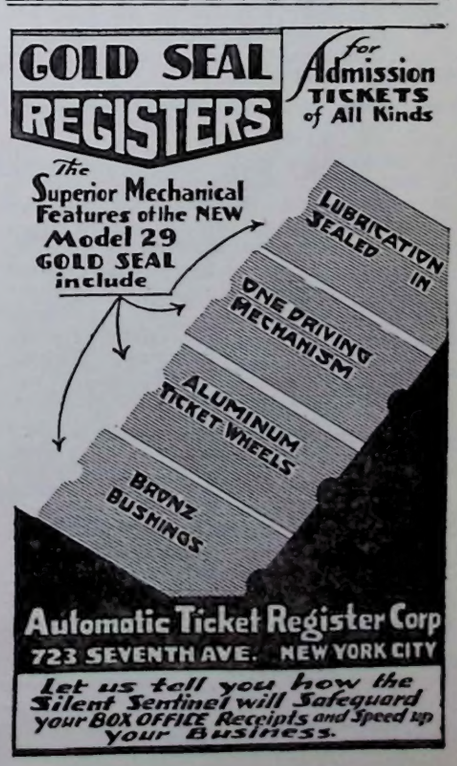
Somewhere in France with the boys, and "Mlle. from Armentieres" on the scene, songs and comedy interspersed with dancing, about fifteen or twenty minutes of solid entertainment.

"Approved" On Eye Of Star Causes Protest

The Province of Quebec now has two boards of censorship, one for the actual moving pictures and the other for posters and all other printed matter that goes with them, separate fees being charged for both. As a result of this development, the possibility has arisen for film exchanges within the Province of having a film release condemned and its posters and window cards, photographs, etc., passed — or the paper condemned and the film subject approved for public showing. In either case, there would be a problem for the film distributor.

The poster censor board came into being at a meeting of the Provincial Cabinet in Quebec City on November 2 and, by its creation, the municipal censor boards in various cities and towns are thrown upon the scrap heap. Moreover, the cities are now denied the privilege of securing revenue through the censoring of theatrical paper, the fees now being collected by the Provincial board. This board is to be established in the City of Montreal, where all film exchanges are located.

Requests have been made by the film exchanges that the poster censors refrain from implanting their "Approved" stamp on the nose or the eye of the lithographed face of some beloved film star — something that has happened to poster pictures many times in the past.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Round About the Studios

John B. Clymer has been engaged to write an adaptation and continuity of the next Reginald Denny story, "His Lucky Day." This will be started by Eddie Cline, recently engaged by Carl Laemmle, as soon as Denny has completed his current picture, "Clear the Decks."

Kenneth Thompson, who recently completed a featured role in "The Bellamy Trail," one of Metro-Goldwyn-Mayer's first films with talking sequences, has been signed for another part-dialogue picture, "Broadway Melody," which Harry Beaumont, who made "Our Dancing Daughters," will direct at the Metro-Goldwyn-Mayer studio. "Broadway Melody" is an original story by Edmund Goulding, and a special musical score is now being prepared by Gus Edwards and Billy Rose.

"No Sale," the Pathe "Smitty and his Pals" comedy, which has Lloyd Hamilton as guest star with young Donald Haines, who personifies "Smitty," will be released on November 18th.

Joan Crawford, through the success of her last picture, "Our Dancing Daughters," has been elevated to stardom, her first feature will be "Dream of Love," a Metro-Goldwyn-Mayer production, directed by Fred Niblo.

"Thirst," new starring vehicle for John Gilbert, went into production last week at the Metro-Goldwyn-Mayer studio. Mary Nolan has the feminine lead in this film, based on an original screen story with an African background by John T. Neville and Dale VanEvery. Miss Nolan recently completed the chief feminine role in Lon Chaney's "West of Zanzibar," which is also an African story. William Nigh is directing "Thirst." Nigh's last M-G-M film was "Four Walls," which was a Gilbert starring film.

Tiffany-Stahl announces that their special production "The Cavalier," a synchronized feature film with music, sound effects and song, has been booked for a week's run by the Mosque Theatre of Newark, New Jersey, one of the largest theatres in the Jersey metropolis. The score for this picture was written by Dr. Hugo Riesenfeld.

"The Overland Telegraph" is the new title for Tim McCoy's picture which deals with the building of the trans-continental telegraph. John Waters is the director and the cast includes many prominent names.

Tiffany-Stahl announces that they have just sold to the Consolidated Amusement Company of Honolulu, Hawaiian Islands, through their San Francisco branch manager, Mr. H. M. Lentz, "The Toilers," "The Cavalier," "The Grain of Dust," "The Albany Night Boat," "The Tragedy of Youth" and "Nameless Men."

For Armistice Day programs, exhibitors will find "The War Machine," the sensationally effective featurette in Pathe No. 36 a timely and patriotic attraction. Terry Ramsaye, editor of the Review, received the co-operation of the Department of War, the U. S. Navy and the U. S. Marine corps in making this subject which was assembled by Beverly Jones.

Other suitable Armistice Day subjects suggested by Pathe are: "The Unknown Soldier," "Spuds," "Flying Luck" and "Smith's Army Life."

"The Flying Fleet" has been selected by Metro-Goldwyn-Mayer as the final title for Ramon Novarro's newest starring vehicle, a story of adventure in the naval aviation service, which George Hill recently completed. Working titles were "Gold Braid" and "The Flying Ensign." Anita Page, who did so well in "Our Dancing Daughters" and "While the City Sleeps," has the feminine lead in this picture, which is said to be replete with thrilling air scenes and to present Novarro in one of the most appealing roles he has ever had.

Little Carmencita Johnson and young Billy Naylor played brother and sister in Pathe's "Ned McCobb's Daughter" with nonchalant ease, having been cast in identical roles in "The Trail of '98," when George Cooper and Jacqueline Gadsen were their parents, and more recently in the Fox production, "A Wild West Romance."

James Gleason, playwright whose work includes "The Shannons of Broadway" and "Is Zat So?" has signed a contract with Metro-Goldwyn-Mayer and will do stories and sound picture dialogue for that company. Gleason's first assignment will in all probability be the talking sequences for Norma Shearer's new starring film, not yet titled.

George Marion, Jr., famous writer of sparkling subtitles for moving pictures will title Charles "Buddy" Rogers new starring picture, "Someone to Love," according to the announcement by Paramount. The picture was directed by F. Richard Jones, with Mary Brian as leading woman and a cast including James Kirkwood, Jack Oakie and William Austin.

Robert N. Lee has been engaged by Universal to adapt and scenarize the Leonard Praskins and Earnest Pascal play, "The Charlatan," which was produced in New York at the Times Square Theatre by Adolph Klauber. "The Charlatan" will be directed by George Melford, who produced "The Freedom of the Press" for this year's Universal program.

Although the cast has not been selected, Robert Hill has been chosen by Carl Laemmle to direct "The Play Goes On," by Jo Swerling and Harrison Jacobs has been commissioned to provide the continuity.

A talking and singing picture in natural colors will be produced in the near future at the Metro-Goldwyn-Mayer studio. Gus Edwards, musical producer who recently arrived at the coast to work on sound development, is preparing a musical revue in two reels in which the various bits and singing numbers will be pictures and recorded through a Movietone color process. Harry Rapf will act as supervisor.

"Queen Kelly," in which Gloria Swanson will talk, is in production. Direction by Erich von Stroheim. With this film Miss Swanson follows "Sadie Thompson" and Mr. von Stroheim follows "The Wedding March." The first sequences taken were exterior scenes on location in the San Fernando Valley not far from Hollywood. Miss Swanson, Walter Byron, Seena Owen and two hundred extras garbed as German cavalrymen and convent girls acted in the sequences. Von Stroheim wrote the original story and continuity of "Queen Kelly."

"Brotherly Love," is the name of Karl Dane and George K. Arthur's next for M-G-M.

Following the announcement that Carl Laemmle has signed Paul Whiteman for talking pictures comes the announcement that the original music for the first picture will be written by L. Wolfe Gilbert and Marian Wayne.

Neil Hamilton, good looking young leading man for Paramount pictures, has just drawn another assignment with Bebe Daniels. He will appear in her next vehicle, tentatively titled "The Big Scoop," replacing Robert Castle, Viennese leading man, who was withdrawn because of a switch in production dates. Hamilton has just finished work with Clara Bow in that star's "Three Week Ends." He appears with Miss Daniels in "Take Me Home," her most recent release.

Mrs. Mary Geddes, a registered and certified teacher in the Los Angeles schools, has been retained as tutor for the famous Quillan children during the making of "Noisy Neighbors," a Pathe picture featuring the former vaudeville family. A portable dressing room has been turned over to her as a classroom. Joe, Buster and Isabelle, the three Quillans of school age appearing in the picture, devote four hours a day to their studies.